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**BEAUTIFUL  
DENVER**

Denver is a strong exponent of the City Beautiful theory. What is more, this city has put the theory in practice and finds that it works. A recent issue of *Municipal Facts*, Denver's municipal paper, calls attention to the extent to which civic improvement has been carried on in this city of the west. Denver has splendid public buildings, a new stately capitol, and a dignified and handsome public library; it is one of the best, if not the best, lighted city in the United States; it believes in parks and playgrounds, both in winter and summer; it plants trees; it is to have a civic center; it realizes that natural beauty is an actual asset and marks fine viewpoints adjacent to the city. It is erecting a fine monument to the Pioneers by Macmonnies, and has an active Artists' Club, which arranges a series of exhibitions in the gallery at the public library for the benefit of the public. Occasionally, however, it takes a backward step. Last year it initiated an effort to make good dramatic performances popular, maintaining a censorship over the plays presented in its auditorium, and insisting upon a minimum charge for all seats; this year it has rented its auditorium to a theatrical manager on a purely business basis and permitted a return to regular theater prices. The Civic Theater—that theater which is "to educate by amusing," to be an instrument in the hands of the people for the people's good—is still an unrealized ideal, but it is no idle dream. Here is an opportunity for Denver.

**ART IN  
SAN FRANCISCO** At the Art Institute this season there has been a succession of important exhibitions, a number of which have been secured through the American Federation of Arts. First at the time of the Teachers' Convention came one of work done in the elementary schools of several States, assembled by Mr. Henry Turner Bailey of Boston; then came a collection of drawings and designs in black and white and color done by students of the leading art

schools of the East, which was interesting not only in itself but because it enabled the art students of San Francisco to measure their work with that done elsewhere. By far the most important exhibition, however, secured from outside was that of fifty or more water colors by prominent Eastern artists, among whom may be named Jessie Willcox Smith, William H. Holmes, James Henry Moser, Susan H. Bradley, Colin Campbell Cooper, Emma Lampert Cooper, Robert Coleman Child, Lesley Jackson, Alice Cushman, Blanche Dilleye, George Walter Dawson, John Wesley Little, Marianna Sloan, Paula Himmelsbach and Bertha E. Perrie. The Annual Spring Exhibition of the Institute was held from March 3d to 30th, and comprised 122 works by local artists—oil paintings, water colors, pastels, work in black and white, miniatures and sculpture. It was generally conceded to be the best exhibition held by the San Francisco artists since the earthquake fire in 1906. Among the exhibitors were William Keith, William Wendt, L. P. Latimer, Jean Mannheim, Frank Van Sloun, Arthur Beckwith, John A. Stanton and Julia Bracken Wendt. This exhibition was followed in April by an exhibition of original work by the leading American illustrators, a collection assembled by the Society of Illustrators of New York and sent out by the American Federation of Arts.

**THE ST. LOUIS CITY ART MUSEUM**

St. Louis shared with Buffalo the privilege extended through the Hispanic Society of America of viewing this spring a collection of 132 recent paintings by Señor Joaquin Sorolla y Bastido. In the City Art Museum this collection was set forth from March 22d for three weeks. Most of the pictures comprised in this collection were painted after the artist's return to Spain from his former visit to the United States; or, in the latter half of 1909 at Valencia, in the winter of 1909-10 at Burgos and Seville, later in 1910 at Zarautz and Madrid, and in 1911, prior to his departure